



Royal Academy of Music Prospectus 1974-5





The new Hostel, Ethel Kennedy-Jacobs House, Champion Hill, London S.E.5.



I

Iss

In

Pa

He

He

Pr

H.

Pr

Sin

W

No

Ad

Ge

M

Te

Royal Academy of Music

Issued June 1974. All previous Prospectuses are cancelled

Instituted 1822. Incorporated by Royal Charter 1830

Patrons

Her Majesty The Queen

Her Majesty Queen Elizabeth The Queen Mother

President

H.R.H. Princess Alice, Duchess of Gloucester

Principal

Sir Anthony Lewis, C.B.E., M.A., Mus.B.(Cantab.), Hon. Mus.D.(Birmingham),
Hon. R.A.M., F.R.C.M., Hon. F.T.C.L., Hon. G.S.M.

Warden

Noel Cox, B.Mus.(Lond.), F.R.A.M., F.R.C.O.

Administrator

George Hambling, D.S.C., M.B.I.M.

Marylebone Road, London, NW1 5HT

Telegrams: Counterpoint, Norwest London Telephone: 01-935 5461

Board of Directors and Governing Body

President

H.R.H. Princess Alice, Duchess of Gloucester

Vice-Presidents

Major-General R. L. Bond, C.B.,

C.B.E., D.S.O., M.C., Hon. F.R.A.M.

Sir Gilmour Jenkins, K.C.B., K.B.E., M.C.,

Hon. F.R.A.M. (also member of the Committee of
Management)

The Rt. Hon. Sir Benjamin Ormerod,

P.C., LL.D., Hon. F.R.A.M. (also member of the
Committee of Management and Hon. Auditor)

Directors and Members of the Committee of Management

Chairman: Sir Edmund Compton, G.C.B., K.B.E., M.A.,
Hon. F.R.A.M.

Frederic Lloyd, O.B.E., J.P., Hon. F.R.A.M.

Professor Sir Claus Moser, K.C.B.,

C.B.E., F.B.A., Hon. F.R.A.M.

Michael Pelloe, Hon. F.R.A.M.

S. O. Quin, Hon. F.R.A.M. (Hon. Auditor)

James Saunders, T.D., F.C.A.,

Hon. F.R.A.M. (Hon. Treasurer)

Sir Charles Sopwith

Mrs. Ralph Vaughan Williams, Hon. F.R.A.M.

Directors

Sir Ashley Clarke, G.C.M.G., G.C.V.O., Hon. F.R.A.M.

Miss Grizel Davies, Hon. F.R.A.M.

Finance Committee

Michael Pelloe, Hon. F.R.A.M.

The Principal

S. O. Quin, Hon. F.R.A.M.

James Saunders, T.D., F.C.A., Hon. F.R.A.M.

(Hon. Treasurer)

Sir Charles Sopwith

Honorary Vice-President

W. Graham Wallace, F.C.A., Hon. F.R.A.M.

Administrative Officers

Principal

Sir Anthony Lewis, C.B.E., M.A.,
Mus.B.(Cantab.), Hon. Mus.D.
(Birmingham), Hon. R.A.M.,
F.R.C.M., Hon. F.T.C.L., Hon. G.S.M

Warden

Noel Cox, B.Mus.(Lond.),
F.R.A.M., F.R.C.O.

Administrator

George Hambling, D.S.C., M.B.I.M.

Registrar

Robin Golding, M.A.(Oxon.),
Hon. A.R.A.M., Hon. R.C.M.

Director of Studies

Christopher Regan, B.Mus.(Lond.),
F.R.A.M., F.R.C.O.

Academic Tutor to the G.R.S.M. Course

David Robinson, B.Mus. (Lond.),
A.R.A.M., F.R.C.O.

Accountant

Leslie Mitchell, F.C.A.

Lady Superintendent

Mrs. Cedric Deller, O.B.E.,
Hon. A.R.A.M.

Bankers

National Westminster Bank Ltd.,
Harley Street Branch

Auditors

Messrs. Gane Jackson & Walton,
Chartered Accountants

Solicitors

Messrs. Field, Fisher & Martineau

Physicians

I. M. Ormerod, M.A., M.B., B.Chir.
A. C. S. Bloomer, M.A., M.B., B.Chir.,
M.R.C.S., L.R.C.P.

Dental Surgeon

D. Gilhooly, B.D.S., L.D.S., R.C.S.

Hon. Laryngologist

L. F. W. Salmon, M.B.E., M.S., F.R.C.S.

Professorial Staff

(T = Tutor)

COMPOSITION, HARMONY, etc.

Timothy Baxter, A.R.A.M.
 Edgar Brice, M.A., D.Mus.(Oxon.),
 Hon. A.R.A.M., F.R.C.O.
 Brian Brockless, B.Mus.(Lond.),
 Hon. A.R.A.M.
 Christopher Brown
 Gavin Brown, M.A., B.Mus.(Oxon.),
 Hon. A.R.A.M., F.R.C.O.
 Alan Bush, D.Mus.(Lond.),
 Hon. D.Mus.(Dunelm.), F.R.A.M.
 Cornelius Cardew, F.R.A.M.
 R. H. Clifford-Smith, M.A.(Oxon.),
 D.Mus.(Lond.), F.R.A.M.,
 Hon. R.C.M., F.R.C.O.
 M. E. Gwen Dodds, Mus.B.(Cantab.),
 Hon. R.A.M.
 Eric Fenby, O.B.E., Hon. R.A.M.
 Norman Fulton, F.R.A.M.
 John Gardner, B.Mus.(Oxon.),
 Hon. R.A.M.
 Derek Gaye, M.A.(Cantab.), Hon.
 R.A.M., Hon. R.C.M., A.R.C.O.
 (and Piano)
 Simon Harris, M.A., B.Mus.(Oxon.),
 Hon. A.R.A.M.
 Margaret Hubicki, F.R.A.M. (T)
 James Iiff, B.Mus.(Lond.), F.R.A.M.
 Malcolm Macdonald, M.A., Mus.B.
 (Cantab.), Hon. R.A.M.
 Hugh Marchant, F.R.A.M., A.R.C.O. (T)
 Geoffrey Pratley, B.Mus.(Dunelm.),
 A.R.A.M.
 Arthur J. Pritchard, D.Mus.(Dunelm.),
 Hon. R.A.M., F.R.C.O., F.T.C.L. (T)
 Stephen Rhys, B.Mus.(Lond.),
 A.R.A.M. (T)
 David Robinson, B.Mus.(Lond.),
 A.R.A.M., F.R.C.O.

Paul Steinitz, D.Mus.(Lond.), F.R.A.M.,
 F.R.C.O.
 Richard Stoker, F.R.A.M. (T)
 Alwyn Surplice, Mus.D.Cantaur., B.Mus.
 (Dunelm.), F.R.C.O.
 Roy Teed, A.R.A.M.
 Eric H. Thiman, D.Mus.(Lond.),
 Hon. R.A.M., F.R.C.O.
 Philip Tomblings, Hon. A.R.A.M.,
 F.R.C.O. (T)
 Sven Weber, B.Mus.(Lond.), A.R.A.M.
 (and Piano)
 Arthur Wills, D.Mus.(Dunelm.),
 Hon. R.A.M., F.R.C.O.
 Georgina Zellan-Smith, B.Mus.(Lond.),
 A.R.A.M.

AURAL TRAINING

Timothy Baxter, A.R.A.M.
 Edgar Brice, M.A., D.Mus.(Oxon.),
 Hon. A.R.A.M., F.R.C.O.
 Gavin Brown, M.A., B.Mus.(Oxon.),
 Hon. A.R.A.M., F.R.C.O. (T)
 Simon Harris, M.A., B.Mus.(Oxon.),
 Hon. A.R.A.M.
 Hugh Marchant, F.R.A.M., A.R.C.O. (T)
 Eric H. Thiman, D.Mus.(Lond.),
 Hon. R.A.M., F.R.C.O.
 Peter Uppard
 Madeleine Windsor, F.R.A.M. (T)

PIANOFORTE

Jean Anderson, A.R.A.M.
 Sybil Barlow, F.R.A.M.
 Patrick Cory, F.R.A.M.
 Else Cross, Hon. A.R.A.M.
 Ivey Dickson, F.R.A.M.
 Christopher Elton, A.R.A.M.

Gordon Green, Hon. M.A.(Liverpool),
Hon. R.A.M., F.R.M.C.M.
Kyla Greenbaum, F.R.A.M.
Sidney Harrison, Hon. R.A.M.,
F.G.S.M.

Ruth Harte, F.R.A.M. (T)
Jean Harvey, F.R.A.M.
Michael Head, F.R.A.M.
Eric Hope, Hon. A.R.A.M., Hon. F.L.C.M.
Philip Jenkins, A.R.A.M.
Guy Jonson, F.R.A.M. (T)
Alexander Kelly, F.R.A.M.
Joan Last, Hon. A.R.A.M.
Mildred Litherland, F.R.A.M.
Hamish Milne, A.R.A.M.
Dennis Murdoch, F.R.A.M.
John Palmer, F.R.A.M.
Lois Phillips, A.R.A.M. (T)
Alan Richardson, F.R.A.M.
George Rogers, Hon. A.R.A.M.
Peter Uppard
Madeleine Windsor, F.R.A.M. (T)
Georgina Zellan-Smith, B.Mus.(Lond.),
A.R.A.M.

PIANOFORTE ACCOMPANIMENT

Geoffrey Pratley, B.Mus.(Dunelm.),
A.R.A.M.
Rex Stephens, F.R.A.M. (T)
John Streets, F.R.A.M.
Madeleine Windsor, F.R.A.M. (T)

ORGAN

Alan Harverson, A.R.A.M.
Douglas Hawkridge, F.R.A.M., F.R.C.O.
Douglas Hopkins, D.Mus.(Lond.),
F.R.A.M., F.R.C.O., F.G.S.M. (T)
Geraint Jones, F.R.A.M.
Martindale Sidwell, F.R.A.M., F.R.C.O.

HARPSICORD

Geraint Jones, F.R.A.M.

SINGING

Kenneth Bowen, M.A., Mus.B.(Cantab.),
B.A.(Wales), Hon. R.A.M.
Henry Cummings, F.R.A.M.
Jean Austin Dobson, A.R.A.M.
Philip Hattey, A.R.A.M.
Raimund Herincx, Hon. R.A.M.
Mary Jarred, Hon. R.A.M.
Mary Makower, Hon. A.R.A.M.
Joy Mammen, Hon. A.R.A.M.
Flora Nielsen, Hon. R.A.M.
Constance Shacklock, O.B.E., F.R.A.M.
Marjorie Thomas, Hon. R.A.M.,
F.R.M.C.M.

VIOLIN

Lionel Bentley, Hon. R.A.M.
Derek Collier, F.R.A.M.
Sidney Griller, C.B.E., F.R.A.M.
Frederick Grinke, F.R.A.M.
Jean Harvey, F.R.A.M.
Ralph Holmes, F.R.A.M.
Emanuel Hurwitz, F.R.A.M.
Marjorie Lavers, F.R.A.M.
Jack McDougal, Hon. A.R.A.M.
Hugh Maguire, F.R.A.M.
David Martin, F.R.A.M.
Clarence Myerscough, A.R.A.M.
Manoug Parikian, Hon. R.A.M.,
F.T.C.L.
Rosemary Rapaport, F.R.A.M.
Trevor Williams, F.R.A.M.

VIOLA

Winifred Copperwheat, F.R.A.M.
Gwynne Edwards, F.R.A.M.,
Hon. R.C.M.
Max Gilbert, F.R.A.M.
Stephen Shingles, F.R.A.M.

VIOLONCELLO

Joan Bonner, F.R.A.M.
Douglas Cameron, O.B.E., F.R.A.M.
Florence Hooton, F.R.A.M.
Vivian Joseph, F.R.A.M., Hon. F.T.C.L.
Lilly Phillips, F.R.A.M.
Derek Simpson, Hon. M.A.(Newcastle),
F.R.A.M.

VIOLA DA GAMBA AND VIOLONE

Dennis Nesbitt

DOUBLE BASS

John Gray, A.R.A.M.
John Walton, F.R.A.M.

FLUTE

Derek Honner, F.R.A.M.
Norman Knight, F.R.A.M.
Betty Mills, A.R.A.M.
Gareth Morris, F.R.A.M.

OBOE

Evelyn Rothwell Barbirolli,
Hon. R.A.M.
Leonard Brain, B.Sc.(Lond.), F.R.A.M.
Janet Craxton, F.R.A.M.
Michael Dobson, F.R.A.M.

CLARINET

John Davies, F.R.A.M. (T)
Georgina Dobrée, A.R.A.M. (T)
Alan Hacker, F.R.A.M.

BASSOON

Gwydion Brooke, F.R.A.M.
Anthony Judd, A.R.A.M.
Ronald Waller, A.R.A.M.

SAXOPHONE

John Dankworth, C.B.E., F.R.A.M.

RECORDER

Christopher Taylor

HORN

James Brown, O.B.E., Hon. R.A.M.
Ifor James, F.R.A.M.
Barry Tuckwell, O.B.E., Hon. R.A.M.
Keith Whitmore, Hon. A.R.A.M.

TRUMPET

Sidney Ellison, F.R.A.M. (T)
William J. Overton, Hon. R.A.M.

TROMBONE

Sidney F. Langston, Hon. R.A.M.
Harold Nash, A.R.A.M.

TUBA

John Fletcher, Hon. A.R.A.M.

TIMPANI AND PERCUSSION

Reginald Barker, Hon. A.R.A.M.
Susan Bixley
James Blades, O.B.E., Hon. R.A.M.

HARP

Osian Ellis, C.B.E., Hon. D.Mus.(Wales),
F.R.A.M.
Enid Quiney, A.R.A.M.

GUITAR

Hector Quine, Hon. R.A.M.

FRENCH

Jean Parzy, Hon. A.R.A.M.

GERMAN

Eleanor Lester, B.A., Hon. A.R.A.M.

ITALIAN

Dr. Lella Alberg, Hon. A.R.A.M.

SYMPHONY ORCHESTRA

Maurice Handford, F.R.A.M.

CHAMBER ORCHESTRA

The Principal

Norman Del Mar, Hon. R.A.M.

REPERTOIRE AND TRAINING ORCHESTRAS AND CONDUCTORS' CLASS

Maurice Miles, F.R.A.M.

CHAMBER MUSIC

Sidney Griller, C.B.E., F.R.A.M.

—

John Davies, F.R.A.M.

Gwynne Edwards, F.R.A.M., Hon. R.C.M.

John Gardner, B.Mus.(Oxon.),

Hon. R.A.M.

Wilfrid Parry, Hon. R.A.M., F.T.C.L.

CHOIR

Meredith Davies, M.A., B.Mus.(Oxon.),

Hon. R.A.M., F.R.C.O.

CHOIR TRAINING AND ORGAN ACCOMPANIMENT

Douglas Hopkins, D.Mus.(Lond.),

F.R.A.M., F.R.C.O., F.G.S.M.

OPERA CLASS

John Streets, F.R.A.M. (Director)

Steuart Bedford, B.A.(Oxon.), F.R.A.M.,

F.R.C.O. (Principal Conductor)

Tom Hammond, Hon. R.A.M.

Mary Nash, A.R.A.M.

Anna Sweeny

ORCHESTRATION

Leighton Lucas, Hon. R.A.M.

HISTORY OF MUSIC AND MUSICAL ANALYSIS

George Biddlecombe

John Gardner, B.Mus.(Oxon.),

Hon. R.A.M.

Simon Harris, M.A., B.Mus.(Oxon.),

Hon. A.R.A.M.

Peter Holman

Arthur Jacobs, M.A.(Oxon.),

Hon. R.A.M.

REPERTOIRE CLASSES

John Gardner, B.Mus.(Oxon.), Hon.

R.A.M.

Jean Harvey, F.R.A.M.

Arthur Jacobs, M.A.(Oxon.), Hon.

R.A.M.

Geoffrey Pratley, B.Mus. (Dunelm.),

A.R.A.M.

EARLY MUSIC CLASSES

Peter Holman

CONTEMPORARY MUSIC CLASSES

John Carewe

Paul Patterson, A.R.A.M. (Manson

Fellow)

FREDERICK SHINN FELLOW (Piano)

Philip Fowke

JAZZ STUDY GROUP

John Dankworth, C.B.E., F.R.A.M.

JUNIOR AND INTERMEDIATE SCHOOLS

The Warden

LIBRARIAN

Jane Harington, Hon. A.R.A.M.

Junior Exhibitioners' Course

Director M. E. Gwen Dodds, Mus.B. (Cantab.), Hon. R.A.M.

TEACHING STAFF

Composition

Melanie Daiken

Gareth Walters, A.R.A.M.

Pianoforte

Jean Anderson, A.R.A.M.

Maisie Balch, A.R.A.M.

Christopher Elton, A.R.A.M.

Malcolm Hill, M.Mus., F.R.C.O.

Frances Holmes, A.R.A.M.

Eric Hope, Hon. A.R.A.M., Hon. F.L.C.M.

Pamela Jaquarello, A.R.A.M.

Philip Jenkins, A.R.A.M.

Margaret MacDonald, A.R.A.M.

Priscilla Naish, A.R.A.M.

Norah Newby, A.R.A.M.

Antonietta Notariello

Valerie Pardon, B.Mus.(Lond.), A.R.A.M.

Cynthia Phillimore, A.R.A.M.

Lois Phillips, A.R.A.M.

Helen Piena, A.R.A.M.

Lillian Seccombe, A.R.A.M.

Olga Wilson

Barbara Withers, A.R.A.M.

Singing

Elizabeth Cooper, A.R.A.M.

Violin

Shirley Barraclough, A.R.A.M.

Barbara Chipper

Margit Hegedus, Hon. A.R.A.M.

Mary Leaf

Jack McDougal, Hon. A.R.A.M.

Sheila Nelson, B.Mus.(Lond.),

Hon. A.R.A.M.

Alla Sharova

Jill Thoday

Brian Underwood, A.R.A.M.

Joan Williams

Viola

Ursula Stedman, A.R.A.M.

John White, A.R.A.M.

Violoncello

Clive Anstee, A.R.A.M.

Anne Francis

Penelope Lynex, A.R.A.M.

Lilly Phillips, F.R.A.M.

Double Bass

Emanuel Shulman

Flute

Derek Honner, F.R.A.M.

Maija Lielausis, Hon. A.R.A.M.

Oboe

Margaret Eliot, Hon. R.A.M.

Cynthia Phillimore, A.R.A.M.

Clarinet

Christopher Ball, A.R.A.M.

Robert Bramley

Colin McGuire

Pamela Woolf

Bassoon

Frances Holmes, A.R.A.M.

Trumpet and Trombone

Edward Spratt, A.R.A.M.

Gwyn Williams, M.Mus.

Horn

James Diack

Crisetta McLeod

James Warburton

Percussion

Anne Collis, A.R.A.M.

Harp

Karen Vaughan

Guitar

Michael Lewin

First and Second Orchestras

Sidney Ellison, F.R.A.M.

Classes and Choirs

Elizabeth Cooper, A.R.A.M.

Melanie Daiken

Anthony Goff

Priscilla Naish, A.R.A.M.

Stephen Rhys, B.Mus.(Lond.),
A.R.A.M.

Robert Secret

HISTORY AND PREMISES

The Royal Academy of Music, which is one of the oldest institutions of advanced musical training in Europe, celebrated its 150th Anniversary in 1972. It was founded in 1822 through the exertions of John Fane (Lord Burghersh), Eleventh Earl of Westmorland, and began its public work in 1823 under direct patronage of His Majesty King George IV, who granted it a royal charter in 1830. The Royal Academy has enjoyed the Patronage of the reigning Sovereign ever since.

The present main building in Marylebone Road was erected in 1910-11. It contains a large hall (the Duke's Hall), a smaller hall and an opera theatre (rebuilding), besides many classrooms, seminar rooms and studios for private tuition. Important expansion of these facilities is in progress.

The Royal Academy also has premises in York Terrace (immediately behind and connected to the main building), where is located the fine new accommodation for the Library. This was opened by Queen Elizabeth The Queen Mother in 1968. The Library possesses important manuscripts and early printed music to which specialists are given access. For general use there are very extensive reference and lending collections available to professors and students. In 1938 Sir Henry Wood (Conductor of the Students' Orchestra 1923-44) presented to the Royal Academy his library of

3,000 orchestral scores and 2,000 complete sets of orchestral parts. Other bequests and gifts have continually increased the range and scope of the Library.

The Manson Room contains a large range of electronic equipment and other facilities for composers. The Arnold Bax Room houses the collection of modern pictures left to the Academy by the late Harriet Cohen. In addition, the Academy has received from generous donors many valuable instruments which are allotted for the use of talented students, under certain conditions.

COURSES OF STUDY

There are two main courses – the Performers' Course (which includes Composition) and the G.R.S.M. (Graduate of the Royal Schools of Music) Course. Both courses are basically of three years' duration, but those taking the Performers' Course must be prepared to remain for advanced training for at least a further year. Performers' Course students will normally be expected to have taken their L.R.A.M. Diploma before the end of their third year. Courses are full-time; there are no facilities for part-time study. Annual Examinations are held during the Summer Term. All academic arrangements are subject to the approval of the Principal.

PERFORMERS' COURSE

The course includes weekly lessons and classes as follows:
A principal study (one hour).

A second study (half an hour).

Music Techniques (Harmony, etc.)
(half an hour individual tuition or an equivalent time in class).

Aural training and sight-singing
(one hour or more).

History of music and musical style.

Foreign languages (for those taking singing as a principal study).

In addition, classes, seminars or lectures (some of which are compulsory) are available to students at various stages of the course, dealing with Repertoire, Interpretative Analysis and Musical Criticism. Students may also apply to take part in Master-Classes given by distinguished international artists from time to time.

The following subjects may be taken as principal or second study:

Composition	Flute
Pianoforte	Oboe
Pianoforte accompaniment (<i>not before second year</i>)	Clarinet
Organ	Bassoon
Harpsichord	Horn
Singing	Trumpet
Violin	Trombone
Viola	Tuba
Violoncello	Timpani and Percussion
Double Bass	Harp
Conducting	Guitar
(<i>additional principal study only</i>)	

The following subjects may be taken as second study only: History of Music, Recorder, Viola da gamba, Lute, Saxophone.

Orchestral playing, choral singing, chamber music, orchestration, opera, and choir training are required parts of the course according to the student's speciality.

A Professional Certificate is awarded to students who reach a satisfactory standard at the end of a three-year course.

G.R.S.M. (*Graduate of the Royal Schools of Music*) COURSE

This three-year course, covering performance, music techniques (harmony etc.), keyboard harmony, history and analysis, leads to the Diploma 'Graduate of the Royal Schools of Music, London' which is awarded to successful candidates after an examination held jointly with the Royal College of Music. The Diploma is recognised by the Burnham Committee as entitling the holder to receive an addition to salary on graduate basis. In order to achieve the status of Qualified Teacher, students must take a further year of training (in which particular emphasis is laid on the study of teaching methods and their practical application) that is available at various University Departments of Education and at certain Colleges of Education, and entitles successful students to a Music Teacher's Certificate.

Training for the G.R.S.M. Course can only be begun in the Autumn Term each year, and students must be eighteen years old by the 31st December in the year in which they begin the course. Candidates must have obtained a minimum of five 'O' level passes in

the G.C.E., or an equivalent that is acceptable to the Department of Education and Science. (A Grade 1 Pass in the C.S.E. is rated as the equivalent of a G.C.E. 'O' level Pass.) Candidates must have a good keyboard facility, and are required to take a keyboard instrument as their principal or second study. Examinations have to be passed at the end of each year's training, and students who fail to qualify in these may be required to repeat a year of the course or withdraw from it altogether. A special Syllabus is available on request.

ADVANCED COURSE

Principal study (1½ hours); orchestral playing, chamber music, and opera, are required parts of the course, according to the student's speciality.

UNIVERSITY DEGREES

Students (intending to specialise in performance) may prepare for the B.Mus. degree of London University. Applicants must satisfy the minimum entrance requirements of the University and are required to attend the normal entrance examination at the Academy. Candidates are directed to apply to London University, Senate House, Malet Street, London W.C.1., for copies of the B.Mus. Syllabus for the session 1975-6, which will be available after 1st October 1974.

ORCHESTRAS

There are four orchestras. Principal-study players are usually required to join one of these. Admission to the Symphony Orchestra and the Chamber Orchestra is by audition. The Symphony and Repertoire Orchestras have two three-hour rehearsals weekly,

the Chamber Orchestra and Training Orchestra one rehearsal a week. All orchestras give concerts at least once a term.

CHOIRS

The main Choir meets for a two-hour rehearsal once a week. Principal-study singers will be required to attend choir and sight-singing classes as directed; they may also be required to sing in the Opera chorus. Other smaller choirs are organised for special events, as required.

CHAMBER MUSIC

Students have the opportunity of forming ensembles of every kind and a large number of string quartets and chamber music groups with and without piano receive regular training at various levels. Ensembles appear frequently at concerts and can compete for prizes and other awards.

OPERA CLASS

The opera class is for the training of singing students who are considered to possess the necessary qualifications. Operas are rehearsed, in preparation for performance, on lines similar to those prevailing in professional opera companies. In addition to the opportunity to perform opera and increase their repertoire, students are given tuition in the interpretation of operatic music and in stage movement. The more advanced students are also given opportunities to acquire experience in stage-managing and producing. Conducting students are offered facilities for répétiteur work and rehearsal conducting.

CONDUCTORS' CLASS

Entry to the First-year and the Advanced Classes is by competitive examination held annually. The class is normally restricted to four students in each year, and preference is given to students already in the Academy. Tuition includes: baton technique, repertoire, score-reading and conducting experience with the Repertoire and Training Orchestras.

CONCERTS

Participation in concerts, particularly by those taking the Performers' Course, is regarded as an integral part of professional training, and substantial opportunities for concert experience are provided whether in one of the halls in the Academy or in various locations outside.

REVIEW WEEKS

At the end of the Autumn and Spring terms there are 'Review Weeks' devoted to intensive concert-giving, special extra-curriculum musical activities and lectures on subjects of general artistic, social and scientific interest.

SCHOLARSHIPS AND PRIZES

There are numerous scholarships, exhibitions and prizes available to students. Details of a limited number of entrance scholarships offered for competition are obtainable in January by application to the Examinations Manager. The closing date for applications in 1975 is Monday 10th February. Competitions are held in the Spring Term.

TUTORS

Every student is allocated to a tutor, from whom advice can be sought on general academic and personal questions.

TUITION ARRANGEMENTS

The allocation of students to Professors is at the discretion of the Principal. Any change in a student's curriculum, whether of subject or professor, must be approved by the Principal or Director of Studies in writing; *students are not permitted to negotiate directly with Professors with reference to such changes.*

ADMISSION

Entrance examinations for entry in the Autumn Term 1975 will be held at the Academy on 7th-11th April 1975.

Application for admission, on the official entry form *together with the entrance fee of £5*, must reach the Registrar not later than 1st January. Late applications will be considered if received not later than 1st February and accompanied by a late fee of £2.50 in addition to the entrance fee.

If the applicant is not considered eligible for the entrance examination the entrance fee only will be refunded. Half the entrance fee will be refunded if the application is withdrawn in writing and notification of this is received by 31st December.

All candidates are required to attend an entrance examination at the Academy: they will be expected to perform to a high standard two contrasting pieces of their own choice in their principal study, and one piece of their own choice in their second

study; they will also be given sight-reading, ear tests and questions on general musicianship. G.R.S.M. candidates will also be given keyboard harmony tests. Students of composition should send to the Registrar examples of their work at least four weeks before the date of the entrance examination. An accompanist will be provided. Overseas applicants should offer tape-recordings of their performances (*not* cassette). If these are satisfactory they will be invited to attend Entrance Examinations on Monday 15th and Tuesday 16th September 1975. Candidates who are offered such an examination are asked to contact the Academy on their arrival in London. It must be understood that the offer of an entrance examination in no way guarantees admittance to the Academy. Students wishing to take the G.R.S.M. Course must have obtained the requisite number of passes in the G.C.E., as outlined on page 10.

POST-GRADUATE ENTRY

Suitably qualified post-graduate students may be admitted to the Performers' Course, or to the Advanced Course (for one or more years); application should be made as above. Applicants for the Advanced Course will be expected to offer an appropriately high standard of performance.

Refresher Courses are available to former Academy students; further details and fees, on application to the Director of Studies.

COURSES FOR JUNIORS

There are two types of courses for Juniors:

(a) The Junior School, provides tuition on half a day a week for a limited number of students of exceptional promise below the age of fifteen. Students between the ages of fifteen and eighteen are classed as Intermediate Students, and are offered additional instruction. Applications for admission should be made, together with an Entrance Fee of £1, to the Warden, from whom further particulars may be obtained.

(b) The Junior Exhibitioners' Course. Exhibitions are awarded by Local Education Committees to children still attending school who are accepted (by annual audition) for the Saturday morning course, which offers comprehensive musical instruction with classes, choirs, orchestras and chamber music groups, as well as individual instrumental teaching. The average age of entrants is eleven, but there are no rigid limits. Places are also available for private fee-paying candidates: application, together with an Entrance Fee of £1, should be made to the Director, Junior Exhibitioners' Course.

DATES OF TERMS

For the Academic Year 1974-5 these will be:

Autumn Term: 23rd September (*new students 21st September*)-14th December
 Spring Term: 13th January-27th March
 Summer Term: 28th April-26th July

FEES

The tuition fees are £450 a year (£150 a term). Advanced Students in their fourth year and post-graduate students may be eligible to take a reduced curriculum, the fees for which are £270 a year (£90 a term).

London University B.Mus.

Students wishing to prepare for this degree pay an additional £12 per term.

Junior School

Junior students (under fifteen):

£40 per term.

Intermediate students (over fifteen):

£55 per term.

Junior Exhibitioners' Course

£50 per term.

All fees are payable in advance before the beginning of each term, and a term's notice of withdrawal by a student must be received in writing by the Administrator, otherwise a term's fees are payable in lieu of notice. (See also Regulation II below). Fees may be increased at the discretion of the Governing Body.

Optional Extras

Any of the subjects taught in the Academy may be taken as an extra study, subject to the permission of the Principal or the Director of Studies, at a fee of £30 per term for weekly lessons of half an hour each (£16.50 per term for students on the Junior Exhibitioners' Course).

Compulsory Extras

Library deposit: £4 (refundable in accordance with rules in Library Handbook).

Students' Union subscription: £11 per annum.

ACCOMMODATION

The Academy building is non-residential, but some sixty places are available at Ethel Kennedy-Jacobs House, Champion Hill, S.E.5, which is for R.A.M. students only. There are also ten places at another hostel owned by The Music Students' Hostel Trust Ltd., in Halsmere Road, S.E.5. Both these halls are for men and women students. The Lady Superintendent will give general advice about accommodation in London, and all enquiries should be addressed to her at the Academy.

PRACTISING FACILITIES

During the daytime it is only occasionally possible for students to practise at the Academy, but there are practising facilities at the Wigmore Hall Studios. Rooms at the Academy are available between 6 and 8.45 p.m. from Monday to Friday, and 2 to 6 p.m. on Saturday and Sunday during term.

ATTENDANCE

Students are expected to take full advantage of the facilities offered to them at the Royal Academy and to be prepared to attend on any weekday, as necessary. (There is a Students' Canteen where meals can be obtained at low prices.)

Absence, for whatever cause, must be reported. Forseeable and unavoidable absence from lessons or classes should be notified in advance to the professor concerned. In cases of illness of other than a minor character a medical certificate should be sent to the Lady Superintendent.

GENERAL REGULATIONS

I. Students shall be admitted at the beginning of each Autumn Term. Only in exceptional cases can students be admitted at a later stage in the Academic Year.

II. Students are required, on accepting a place at the Academy, to sign an Undertaking to keep all the rules of the Academy, to obey those in authority over them, to carry out the course of study appointed by the authorities of the Academy, to attend for that purpose during at least three consecutive terms and give appropriate notice thereafter, and to pay the appropriate fees.

III. No student is permitted to study, outside the Academy, any subject which he or she may be studying in the Academy.

IV. Students are expected to attend all lessons and classes regularly and punctually on any day that may be arranged. Those failing to record satisfactory attendance may not be eligible to enter for the Annual Examinations or for the award of the Professional Certificate.

V. Students must attend all rehearsals and performances as required, unless they have special permission to be absent.

VI. Permission must be sought from the Principal or Warden for the acceptance of outside solo engagements; also for any professional work that might conflict with Academy commitments.

VII. Any infringement of the Regulations, or any discreditable conduct, shall subject the student to

suspension or dismissal from the Academy.

DISTINCTIONS AND DIPLOMAS

The distinctions and diplomas granted by the Royal Academy of Music are as follows:

(a) Fellow (F.R.A.M.).

Fellows are past students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to it. This distinction is limited to two hundred and fifty.

(b) Honorary Fellow (Hon. F.R.A.M.).

Honorary Fellows are friends of the Royal Academy of Music who have rendered signal service to the institution and who are not professional musicians. This distinction is limited to fifty.

(c) Honorary Member (Hon. R.A.M.).

Honorary Members are distinguished musicians of any country appointed by the Governing Body in virtue of the power expressly conferred upon them by the Charter.

(d) Associate (A.R.A.M.).

Associateship is conferred on past students of the Academy who have distinguished themselves and who have achieved distinction in the profession.

(e) Honorary Associate (Hon. A.R.A.M.).

Honorary Associates are friends (musicians or non-musicians) of the Royal Academy of Music who have rendered signal service to the institution and who have not been students at the Academy.

(f) Licentiate (L.R.A.M.).

This diploma is granted, after examination, to external as well as internal students, in teaching or performing (see special syllabus for details).

(g) G.R.S.M. (London).

The diploma of Graduate of the Royal Schools of Music is granted after examination jointly with the Royal College of Music.

R.A.M. CLUB

The R.A.M. Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings – social

and musical – are held periodically, and the R.A.M. Magazine, published twice a year, usually in July and December, is sent to all members. Further particulars may be obtained from the Hon. Secretary of the Club, at the Academy.

R.A.M. STUDENTS' UNION

The Union, founded in 1967, is designed to promote co-operation among its members for social, cultural and athletic activities, and to provide a channel of communication between the students and the R.A.M. authorities. The annual membership fee of £11 also entitles members to receive the R.A.M. Magazine.



The Choral Concert in the Duke's Hall on 4th April 1974 (Meredith Davies conducting Monteverdi's Vespers).



*Act II of Offenbach's La jolie parfumeuse, produced in the Academy Theatre on 29th and 30th November and 2nd and 4th December 1973.
Photograph by Shuhei Iwamoto.*



